



Grade 9 Literacy in English Language Arts: Who Is to Blame for Romeo and Juliet's Death?

Unit Overview

This packet contains a curriculum-embedded Common Core-aligned task and instructional supports. The task is the culminating assessment for an 8-week unit on the study of *Romeo and Juliet*. Throughout the unit, students read and discuss the play, read and analyze critical essays, view video, and complete formative assessments leading to the final performance task where students argue an answer to the question: Who is to blame for Romeo and Juliet's death?

Task Details

Task Name: Who is to blame for Romeo and Juliet's death?

Grade: 9

Subject: ELA

Depth of Knowledge: 3

Task Description:

Students read a critical essay on *Romeo and Juliet* independently. Drawing on evidence from this essay and other readings, discussions, and videos they discussed and analyzed throughout the unit, students write an argumentative essay answering the question: Who is to blame for Romeo and Juliet's death?

Standards Assessed:

RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

W.9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which the student is writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

Materials Needed:

- Romeo and Juliet* by William Shakespeare
- Gibson, Rex, "What was Shakespeare's England Like?" In *Cambridge Student Guide to Romeo and Juliet*. Cambridge: Cambridge University Press, 2002.
- Dupler, Douglas. "Critical Essay on 'Romeo and Juliet'." In *Drama for Students Vol. 21*, ed. Anne Marie Hacht. Detroit: Gale, 2005, accessed March 23, 2012, <http://gdc.gale.com/gale-literature-collections/literature-resource-center>.
- Kerschen, Lois. "Critical Essay on 'Romeo and Juliet'." In *Drama for Students Vol. 21*, ed. Anne Marie Hacht. Detroit: Gale, 2005, accessed March 23, 2012, <http://gdc.gale.com/gale-literature-collections/literature-resource-center>.
- Frontline. "Romeo and Juliet of Sarajevo." *Frontline* video, 90:00. May 10, 1994. <http://www.youtube.com/watch?v=-Hn5QO4Aw7I&feature=relmfu>.
- Romeo + Juliet*. Film. Directed by Baz Luhrmann. Los Angeles: Twentieth Century Fox Film Corporation, 1996.
- Romeo & Juliet*. Film. Directed by Franco Zeffirelli. Verona: BHE Films/Verona Produzione, 1968.



TABLE OF CONTENTS

The task and instructional supports in the following pages are designed to help educators understand and implement Common Core–aligned tasks that are embedded in a unit of instruction. We have learned through our pilot work that focusing instruction on units anchored in rigorous Common Core–aligned assessments drives significant shifts in curriculum and pedagogy.

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Acknowledgements: This performance task and unit was developed by a teacher team at NYC public school, K561. It was reviewed for Common Core Alignment by the NYC Common Core Fellows. The unit plan and instructional resources are an amalgamation of many resources and teacher ideas. Many of the ideas, lessons, and techniques are drawn directly from resources listed at the end of the unit outline. Attempts have been made to cite direct appropriation from another source. In particular, this unit relies heavily on the *Shakespeare Set Free* series, *The Royal Shakespeare Company Toolkit for Teachers*, The Cambridge School Group edition of *Romeo and Juliet*, and Kelly Gallagher’s superb books on teaching reading and writing to adolescents.



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PERFORMANCE TASK

Performance Task

RI.9-10.1 Performance Element: Students independently read a critical essay on the causes of Romeo and Juliet's death.

In your study of *Romeo and Juliet*, you have focused on key scenes that highlight the quandaries Romeo and Juliet faced. You have analyzed the reasons for their choices, based on the many factors that influenced them. You have read others' opinions and related readings to better understand these factors. In consideration of what these many sources communicate about Romeo and Juliet's end,

Who or what is to blame for Romeo and Juliet's death?

To complete this task successfully you **must**:

- Argue for no more than two factors, ranking them by importance in your essay.
- Develop a counterclaim to your argument(s) and provide evidence for it.
- Draw on textual evidence primarily from *Romeo and Juliet*, the critical essay that you read independently, and at least one other source from the unit.

W.9-10.1 Performance Element:

Be sure to:

- Introduce precise claims, counterclaims, reasons, and evidence in a way that is clear, convincing, and considers the audience's knowledge and concerns.
- Make use of transitional words and phrases to help make the thinking of your argument clear.
- Base your arguments solely on information contained in the texts of your choice.
- Cite strong and thorough textual evidence to support your argument.
- Use varied and effective sentence structure and vocabulary.
- Organize your ideas effectively and coherently in your writing, including an introduction that hooks your reader and conclusion that leaves your reader thinking.
- Follow the conventions of standard written English, especially those we have mastered in our classwork this year.



GRADE 9 LITERACY IN ENGLISH LANGUAGE ARTS: WHO IS TO BLAME?

RUBRIC

This task was scored using a rubric aligned to W.9-10.1.

9-10 Writing Argument Rubric

	Developing	Basic	Proficient	Exemplary	Score
Development of Argument (Content)	__ Claim is present __ Counterclaim is present __ Evidence for one or the other	__ Claim is developed with evidence __ Counterclaim is developed with evidence	__ Develops claim with evidence __ Develops counterclaim clearly and fairly with balanced evidence __ Counterclaim is distinguishable from claim	__ Thoroughly develops claim with ample evidence __ Thoroughly develops counterclaim clearly and fairly with ample and balanced evidence __ Counterclaim is clearly distinguishable from claim __ Presents strengths and limitations of claim and counterclaim	
Organization (Format & Flow)	__ Organization is evident __ Information is related to task/topic	__ Introduction has a topic sentence that fits task/topic __ Uses transition between ideas and/or paragraphs __ Body paragraphs contain examples related to task/topic __ Concluding paragraph mostly restates introduction	__ Introduction has a topic sentence that clearly fits task/topic __ Uses appropriate transitions to link ideas within and between paragraphs __ Body paragraphs contain relevant and specific examples and/or details with clear explanations __ Concluding paragraph contributes to the cohesion of the overall work	__ Introduction has a topic sentence that explicitly fits task/topic __ Uses sophisticated transitions to link and build ideas within and between paragraphs __ Body paragraphs contain relevant and specific examples and/or details with thorough and logical explanations __ Powerful concluding paragraph enhances the cohesion of the overall work	
Craft (Language Use / Style)	__ Simple sentences __ Use of content-specific vocabulary __ Style is discernable	__ Simple and compound sentences __ Appropriate use of content-specific vocabulary __ Basic style that fits task/topic; basic voice and tone	__ Simple, compound, and complex sentences __ Use of content-specific vocabulary to help reader understand and appreciate the topic __ Style fits the purpose of task/topic; appropriate voice and tone	__ Simple, compound, complex, and compound-complex sentences __ Use of interdisciplinary, content-specific vocabulary to help reader understand and appreciate the topic __ Style fits the purpose of task/topic; strong voice and clear, objective, and appropriate tone	
Conventions	__ Developing use of capitalization and punctuation __ Paragraph formation and no use of citations	__ Basic use of capitalization, punctuation, and grammar __ Format and/or partial use of citations	__ Proficient use of capitalization, punctuation, grammar, and proofreading __ Complete format and use of citations	__ Exemplary use of capitalization, punctuation, grammar, and proofreading __ Command of format and proper use of citations	
	Total Score				



GRADE 9 LITERACY IN ENGLISH LANGUAGE ARTS: WHO IS TO BLAME?

INSTRUCTIONAL SUPPORTS

The instructional supports on the following pages include a unit outline with formative assessments and suggested learning activities. Teachers may use this unit outline as it is described, integrate parts of it into a currently existing curriculum unit, or use it as a model or checklist for a currently existing unit on a different topic.

Unit Outline

INTRODUCTION: This unit outline provides an example of how to integrate performance tasks into a unit. *Teachers may (a) use this unit outline as it is described below; (b) integrate parts of it into a currently existing curriculum unit; or (c) use it as a model or checklist for a currently existing unit on a different topic. The length of the unit includes suggested time spent on the classroom instruction of lessons and administration of assessments. Please note that this framework does not include individual lessons.*

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UNIT TOPIC AND LENGTH:

- This contains a curriculum-embedded Common Core-aligned task and instructional supports. The task is the culminating assessment for an 8-week unit on the study of *Romeo and Juliet*. Throughout the unit, students read and discuss the play, read and analyze critical essays, view video, and complete formative assessments leading to the final performance task where students argue an answer to the question: Who is to blame for Romeo and Juliet's death?

COMMON CORE LEARNING STANDARDS:

Assessed by the task

RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text.

W.9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
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- Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which the student is writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

Additional standards addressed in the unit

RI.9-10.5: Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

BIG IDEAS/ENDURING UNDERSTANDINGS:

- Individuals are influenced by the society they live in.
- Passion can be mistaken for love and/or hate.
- Our freedom to choose may be more limited by forces acting upon us than we imagine.
- Literary devices such as juxtaposition and imagery help communicate Shakespeare's central question: Which opposing forces most contributed to Romeo and Juliet's death?
- Arguments require appropriate warrants that support claims through connecting evidence and reasons convincingly.

ESSENTIAL QUESTIONS:

Who or what is to blame for Romeo and Juliet's death?

- Does passion help or hinder us?
- Whose needs should take precedence: self or society?
- Are we in charge of our destiny?

CONTENT:

- Background on the Siege of Sarajevo.
- Verona's 16th-century social class structure and values.
- Elizabethan language and its often inverted syntax.
- Key literary devices: forms of contrast (irony, contrast, antithesis, oxymoron); imagery; characterization; juxtaposition.
- Common camera shots and their traditional interpretations.

SKILLS:

- Identify and evaluate inferences within smaller sections of text.
- Combine inferences across larger sections of text and consider other knowledge to generate new ideas.
- Use sound cause-and-effect reasoning to establish a strong claim.
- Argue claims based on a complete view of the evidence and a reasoned connection to a warrant.
- Summarize the major points an expert makes; identify how he/she develops them and uses evidence to support reasoning.

VOCABULARY/KEY TERMS:

- Irony (dramatic and situational)
- Contrast
- Antithesis
- Oxymoron
- Imagery

➤ Characterization

Teachers may wish to create a checklist of literary devices for students to use as a “treasure hunt” as they read each act (or scene). For some students, teachers might highlight examples in the text and ask students to use context clues to determine meaning. Such work could be achieved in “Do Nows”, class conversation, or as a component of an exit slip. Teachers may even wish to teach common prefixes, roots, and suffixes where they appear to give students greater access to tier 2 and 3 words: for example, the suffix *-ity* in Act 1 and the prefix *con-* in Act 2.

***Romeo and Juliet* Vocabulary**

- **Act 1:** ancient, bitterly, envious, fray, grudge, posterity, severity, weary, adversary, artificial, exquisite, fiery, forfeit, intrusion, rebellious, virtuous
- **Act 2:** consent, faithfully, glorious, incorporate, perfection, peril, satisfaction, variable, adjacent, alliance, boundless, courteous, merrily, predominant, shallow, triumph
- **Act 3:** confines, dishonorable, impatient, mangle, offense, outrage, quarrel, calamity, disobedient, disposition, predicament, unruly, vile
- **Act 4:** deny, desperate, lamentable, miserable, pitiful, remedy, prosperous
- **Act 5:** contagion, dispose, famine, infectious, loathsome, pestilence, vengeance, banished, fury, unaccustomed, unsavory

ASSESSMENT EVIDENCE AND ACTIVITIES:

INITIAL ASSESSMENT:

Anticipation Guide and Exit Slip that ask students to reflect on the reasons they have for their opinions about big ideas in the play and the cause of Romeo and Juliet’s death (*see Lesson #1*).

FORMATIVE ASSESSMENT:

#1, After Text #1 (Prologue–1.3; Critical Essay on Causes)

Based on your readings, create three social rules of Verona to present to a foreign guest. For each rule, provide a brief explanation and rationale. Conclude each explanation with your ideas about the consequences each rule is likely to have on Romeo and Juliet. Conclude the assignment with who has the power in Verona: the individual, parents, the young, or the old. According to what we’ve read so far, whose needs come first: the individual’s or society’s? (Inform/Explain)

#2, After Text #2 (1.5–3.2; Critical Essay on the Role of Love)

What are the effects of passion in Romeo’s life in *Romeo and Juliet*? Identify two emotional decisions that are most crucial to Romeo. Analyze the consequences of those decisions, grounded in textual evidence. Overall, according to the events from 1.5–3.2, justify a theme statement about passion and its consequences: is it a friend or foe? (Inform/Explain)

#3, After Text #3 (3.3–5.3)

Using your “Play Tracker Chart” (individual choice, society/family pressures, love, hate,

fate), create a domino chart that connects the most crucial events, as you see them, that led to Romeo and Juliet's death. Categorize these events under no more than two factors. Explain your rationale. (Inform/Explain)

FINAL PERFORMANCE TASK:

RI.9-10.1: Performance Element: Students independently read a critical essay on the causes of Romeo and Juliet's death.

In your study of *Romeo and Juliet*, you have focused on key scenes that highlight the quandaries Romeo and Juliet faced. You have analyzed the reasons for their choices, based on the many factors that influenced them. You have read others' opinions and related readings to better understand these factors. In consideration of what these many sources communicate about Romeo and Juliet's end,

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To complete this task successfully you **must**:

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- Develop a counterclaim to your argument(s) and provide evidence for it.
- Draw on textual evidence primarily from *Romeo and Juliet*, the critical essay that you read independently, and at least one other source from the unit.

W.9-10.1 Performance Element:

Be sure to:

- Introduce precise claims, counterclaims, reasons, and evidence in a way that is clear, convincing, and considers the audience's knowledge and concerns.
- Make use of transitional words and phrases to help make the thinking of your argument clear.
- Base your arguments solely on information contained in the texts of your choice.
- Cite strong and thorough textual evidence to support your argument.
- Use varied and effective sentence structure and vocabulary.
- Organize your ideas effectively and coherently in your writing, including an introduction that hooks your reader and conclusion that leaves your reader thinking.
- Follow the conventions of standard written English, especially those we have mastered in our classwork this year.

LEARNING PLAN & ACTIVITIES:

Instructional Approach:

- Implement gradual release of reading responsibility in each text, using more time and multiple "readings" of key scenes. Multiple readings will progress from determining the what, how, and why for each scene: What is being said? How is Shakespeare saying it? What is the effect? Why is that important? Be sure to support students in making connections to big ideas and Common Core standards-based enduring understandings.

- Understanding the “what” is often accomplished through dramatic activity; the “how” and “why” through closer reading, text-dependent questions, and mostly teacher-led class conversation.
- When beginning the sequence of close readings for a given text, the class will do all readings together; as the class progresses through the sequence, students will begin to do second and third readings in collaborative pairs. For the nonfiction readings, by the end of Text #3, students will read independently.
- Our nonfiction, secondary sources will correlate to our frame for reading literary texts: What is the point? How is it being communicated? What is the author’s purpose for writing?

Text #1: *Romeo and Juliet* (1490 Lexile), Prologue–1.3

“Romeo and Juliet of Sarajevo” (*Frontline*, 1994)

Prologue, Act 1

- 1.1.1–1.1.105 (Civil feuds)
- Nonfiction: “What Was Shakespeare’s England Like?” (cobbled from two sources)
- 1.2–1.3 (Views on love and marriage/parents’ influence)
- Zeffirelli’s *Romeo & Juliet* (1.1–1.3)

Themes and Literary Devices:

Individual vs. society, parental (patriarchal) power, antithesis, dramatic irony, contrast, characterization

EQ:

Who has the power, the individual or society? Which comes first, the individual or society? Why? How?

Conceptually Related Common Core Standards and Learning Targets:

RI.9-10.1 and RL.9-10.1:

Student can use multiple details throughout a text to generate good points and argue them believably.

RI.9-10.5:

Student can read nonfiction for the point an author is making and how he/she communicates it, paying special attention to sentences or sections of text that show where the author builds or shifts his/her ideas.

W.9-10.9:

Student can consider what experts think about a subject to develop his/her own ideas.

Text #2: *Romeo and Juliet* (1490 Lexile)

- 1.5 (Ball scene; love at first sight)
- 2.1.1–14 (Romeo and Juliet’s passion)
- 2.2 (The balcony scene)
- 3.1 (Big fight, Romeo is banished)
- 3.2 (Juliet’s mood swings)
- 3.5 (Lord Capulet’s rage: “Hang, beg, starve in the streets...”)
- Lurhmann’s *Romeo & Juliet* (1.5–3.5)
- “Critical Essay on *Romeo and Juliet*” [Role of Love] (1270 Lexile)

Themes and Literary Devices:

Love and hate, light/dark imagery, contrast/juxtaposition

EQ:

Does passion help or hinder us? How? Why?

Conceptually Related Common Core Standards and Learning Targets:

RI.9-10.1 and RL.9-10.1:

Student can use multiple details throughout a text to generate good points and argue them believably.

RI.9-10.5:

Student can read nonfiction for the point an author is making and how he/she communicates it, paying special attention to sentences or sections of text that show where the author builds or shifts his/her ideas.

W.9-10.9:

Student can consider what experts think about a subject to develop his/her own ideas.

Text #3: *Romeo and Juliet* (1490 Lexile)

- 4.3 (Juliet drinks potion: imagery)
- 4.4-5 (Multiple causes)
- 5.1-2 (Fate debate)
- 5.3.88-5.3.120 (Romeo's final speech)
- Lurhmann's *Romeo & Juliet* (4.3-5.3)
- "Critical Essay on *Romeo and Juliet*" [Causes of Death] (1270 Lexile)

Themes and Literary Devices:

Fate and free will, imagery contrast, irony

EQ:

Are we in charge of our destiny?

Conceptually Related CCL standards and Learning Targets:

RI.9-10.1 and RL.9-10.1:

Student can use multiple details throughout a text to generate good points and argue them believably.

RI.9-10.5:

Student can read nonfiction for the point an author is making and how he/she communicates it, paying special attention to sentences or sections of text that show where the author builds or shifts his/her ideas.

W.9-10.9:

Student can consider what experts think about a subject to develop his/her own ideas.

W9-10.1:

Student can make a specific claim, support is with multiple pieces of relevant evidence, and argue his/her claim by logically connecting it to a warrant or "true rule".

RESOURCES:

Acknowledgements: The unit plan and instructional resources are an amalgamation of many resources and teacher ideas. Many of the ideas, lessons, and techniques are drawn directly from resources listed at the end of this section. Attempts have been made to cite direct appropriation from another source. In particular, this unit relies heavily on the *Shakespeare Set Free* series, *The Royal Shakespeare Company Toolkit for Teachers*, the Cambridge School Group edition of *Romeo and Juliet*, and Kelly Gallagher's superb books on teaching reading and writing to adolescents.

Resources used in lessons:

1. *Tragedy of Romeo and Juliet (Literature Connections Source Book)*. New York: McDougal Littell, 1997.
2. Frontline. "Romeo and Juliet of Sarajevo." *Frontline* video, 90:00. May 10, 1994, <http://www.youtube.com/watch?v=-Hn5QO4Aw7I&feature=relmfu>. (In 10 parts; transcript available at: <http://www.pbs.org/wgbh/pages/frontline/programs/transcripts/1217.html>).

Recommended Critical Essays on Romeo and Juliet

1. For role of passion: Kerschen, Lois. "Critical Essay on 'Romeo and Juliet'." In *Drama for Students Vol. 21*, ed. Anne Marie Hacht. Detroit: Gale, 2005, accessed March 23, 2012, <http://gdc.gale.com/gale-literature-collections/literature-resource-center>.
2. For causes of death: Dupler, Douglas. "Critical Essay on 'Romeo and Juliet'." In *Drama for Students Vol. 21*, ed. Anne Marie Hacht. Detroit: Gale, 2005, accessed March 23, 2012, <http://gdc.gale.com/gale-literature-collections/literature-resource-center>.

Additional Resources:

1. O'Brien, Peggy. *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & A Midsummer Night's Dream*. New York: Simon & Schuster, 2006.
2. *RSC Shakespeare Toolkit for Teachers*. London: A & C Black, 2011.
3. Gibson, Rex, ed. *Romeo and Juliet (Cambridge School Shakespeare)*. Cambridge: Cambridge University Press, 2005.
4. Folger Shakespeare Library, Teaching Resources: http://www.folger.edu/index_sa.cfm?specaudid=2
5. Royal Shakespeare Company, Teaching Resources: <http://www.rsc.org.uk/education/resources/>
6. Gallagher, Kelly. *Deeper Reading*. Portland, ME: Stenhouse Publishers, 2004.
7. Barnes, Heather et al. *Prentice Hall Literature Grade 9 (Common Core Edition)*. Upper Saddle River, NJ: Pearson Education, 2012.
8. Northwest Regional Education, Laboratory Resources: <http://educationnorthwest.org/webfm>

(Additional resources taken from: Gibson, Rex. *Cambridge Student Guide to Romeo and Juliet*. Cambridge: Cambridge University Press, 2002.)

Instructional Supports

For each of the texts below, you will find a sequence of objectives designed to prepare students for a formative assessment that develops the knowledge and skill to complete the summative task. The objectives and procedures below are **suggestions only**. Each lesson is an outline of the steps used to achieve the objective. In some cases, I have included graphic organizers or class notes to make my intention or what transpired in the lesson clearer. I have also added reflections for improvement in some areas. My hope is that there are enough concrete tools and approaches to be helpful to the reader.

Text #1: Individual vs. Society

Lesson #1: "Romeo and Juliet of Sarajevo," *Frontline*

SWBAT write a paragraph arguing for which factor most influenced the deaths of Bosko and Admira in preparation for answering the same question for Romeo and Juliet.

Outline/Resources:

- T introduces Culminating Task to Ss.
- Ss complete *Romeo and Juliet* Anticipation Guide.
- Three "Romeo and Juliet of Sarajevo" video clips and viewing work for students framed around key ideas introduced in Anticipation Guide and the three texts of this unit (individual vs. society; love vs. hate; fate vs. choice).
- Exit Slip (Initial Assessment): Which anticipation guide statement most applies to the death of Bosko and Admira? Justify your opinion using two to three examples from your viewing "Romeo and Juliet of Sarajevo" handout.

Anticipation Guide¹

- | | | | | | | | |
|---------------------------|---|---------------------------|--------------------------|-------|--|----------------|-------------------|
| 1. | When individual needs are in conflict with group obligations, the group should prevail. | | | | | | |
| | <table border="0"><tr><td>X = Before reading</td><td>O = After reading</td></tr><tr><td colspan="2"><hr/></td></tr><tr><td>STRONGLY AGREE</td><td>STRONGLY DISAGREE</td></tr></table> | X = Before reading | O = After reading | <hr/> | | STRONGLY AGREE | STRONGLY DISAGREE |
| X = Before reading | O = After reading | | | | | | |
| <hr/> | | | | | | | |
| STRONGLY AGREE | STRONGLY DISAGREE | | | | | | |
| 2. | There are forces in life over which one has no control. | | | | | | |
| | <table border="0"><tr><td>X = Before reading</td><td>O = After reading</td></tr><tr><td colspan="2"><hr/></td></tr><tr><td>STRONGLY AGREE</td><td>STRONGLY DISAGREE</td></tr></table> | X = Before reading | O = After reading | <hr/> | | STRONGLY AGREE | STRONGLY DISAGREE |
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| <hr/> | | | | | | | |
| STRONGLY AGREE | STRONGLY DISAGREE | | | | | | |
| 3. | Even well-intentioned secrets can be destructive. | | | | | | |
| | <table border="0"><tr><td>X = Before reading</td><td>O = After reading</td></tr><tr><td colspan="2"><hr/></td></tr><tr><td>STRONGLY AGREE</td><td>STRONGLY DISAGREE</td></tr></table> | X = Before reading | O = After reading | <hr/> | | STRONGLY AGREE | STRONGLY DISAGREE |
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| <hr/> | | | | | | | |
| STRONGLY AGREE | STRONGLY DISAGREE | | | | | | |

¹ This Anticipation Guide is taken from *Tragedy of Romeo and Juliet (Literature Connections Source Book)*. New York: McDougal Littell, 1997.

4. One's personality determines one's destiny.

X = Before reading

O = After reading

STRONGLY AGREE

STRONGLY DISAGREE

5. In a well-ordered society, wealthy and powerful families are concerned about the general good.

X = Before reading

O = After reading

STRONGLY AGREE

STRONGLY DISAGREE

6. At times, young people have more passion than wisdom, while older people forget the power of love.

X = Before reading

O = After reading

STRONGLY AGREE

STRONGLY DISAGREE

7. Love is more powerful than hate.

X = Before reading

O = After reading

STRONGLY AGREE

STRONGLY DISAGREE

Name: _____

"Romeo and Juliet in Sarajevo" (Frontline, 1994)

We will watch four segments from this documentary. Each segment has a different viewing focus, asking you to consider some of the themes from our Anticipation Guide. As you watch, keep in mind the questions that will guide our study of *Romeo and Juliet*:

1. **Who or what is to blame for Bosko and Admira's death?**
2. **Can love conquer all?**

Segment #1 (Part 1, 0–5:28). Viewing Focus: Personalities and Parents: Were they to blame?

1. Characterizing Admira and Bosko:

	What others say about them	Character traits/flaws
Bosko		
Admira		

2. Characterizing Bosko and Admira's families:

	Their views on the relationship	Role/flaws
Bosko's mom		
Admira's dad		
Admira's mom		
Admira's sister		
Admira's grandmother		
Bosko's grandmother		

Conversation notes, Personalities and Parents:

Segment 2: (Part 2: 5:55–10:00). Viewing focus: Society's Concerns: Was society's selfishness to blame?

Fill in the blanks.

3. In 1991, war broke out as _____ battled _____.
4. _____ were forced to flee, among them Bosko's _____.
5. In 1992 streets were filled with _____, _____, and Croats. Sarajevans marched in the streets hoping that they could hold on to their tradition of _____.
6. Suddenly, Bosnian Serbs fired into the crowd. This was the _____ casualty of the war. The siege of _____ had begun.
7. Once the war in Bosnia began in 1992, what were the hopes of Bosko, Admira, and their families?

_____.
8. Sarajevo 1984 vs. 1992:

	1984	1992	Impact on B and A
Descriptions of Sarajevo			

Conversation notes, Society's Concerns:

Segment #3: (Part 3: 3:35–7:45). Love and Hate: Which is stronger?

9. Everyday on the streets of Sarajevo there was even greater danger. Serbian snipers collected _____ German marks for every _____ they killed.
10. What does Admira's father say about hatred? What changed?

_____.
11. Every day Admira and Bosko traveled _____ from each other's parents' house to see one another.

Segment #4: (Part 7: 0–2:45; 5:40–7:22). Wrong place, wrong time: Is fate to blame?

12. What do we know about the circumstances of Bosko and Admira's death on May 19?

_____.
13. "Love can conquer all." What is Admira's father's opinion?

_____.

Conversation notes, Love, Hate, Fate:

Lesson #2: “Wooshing” (T-lead Ss enacting the entire play) *Romeo and Juliet*

SWBAT enact *Romeo and Juliet* in 30 minutes and hypothesize which factors most contributed to their demise, using key scenes to support their initial hypothesis.

Outline:

–T establishes ground rules for in-class dramatic learning: no dissing, no missing, listen carefully. T engages students in progressively challenging clap, stomp, snap activity to emphasize ground rules.

–T leads students, who are seated in a large circle of chairs (thus creating a large, open performance space), through a practice enacting a small summary of the play (see “Woosh” activity from the Royal Shakespeare Company). T invites characters (as students) into circle to enact the descriptive script T is reading until, upon T saying the word “Woosh” (often at the end of a climatic event), the center of the circle is cleared by all student-actors.

–In roughly 30 minutes, T leads students through a dramatic summary of the entire play, “Wooshing” the circle 5 to 6 times.

–Exit Slip:

1. Create a claim about the relationship between love and hate.
2. Love is more ___ than hate; hate is more ___ than love; what does love do to hate? What does hate do to love? What is their relationship?
3. Create an image from *Romeo and Juliet* OR “Romeo and Juliet in Sarajevo” that represents this relationship.
4. Explain the image in question #3 and give two more examples from *Romeo and Juliet*, “Romeo and Juliet in Sarajevo”, and/or your own life/real world that prove that your claim about the relationship between love and hate is true.

Lesson #3: “The Prologue”

SWBAT to comprehend the literal meaning of the prologue, identify antithesis and dramatic irony used therein, and hypothesize Shakespeare’s purpose(s) for using both.

Outline:

–T hooks students with the impact of Shakespeare on present-day language (over 1,700 words!), including his sexual puns, using examples. Ss get 1-page (front and back) Elizabethan glossary of common words and try their hand at translating a sentence or two of contemporary English to Elizabethan.

–T leads students through seven draft readings of the Prologue, focusing only on comprehension. Readings move from T-lead model to Ss read-around in which Ss a) pause

halfway through line, b) intone the last word of each line, and c) read chorally with a stomp at the end of each line. Ss pair to answer their remaining comprehension questions; T clarifies with pairs and then with whole class what he/she observes in circulating with pairs.

–Ss read to identify as many pairs/twos as they can in the Prologue: repeated words, end-of-line words, pairs of opposites. Ss share their findings while T annotates on a document the whole class can see.

–T introduces idea of antithesis and dramatic irony, using examples from Prologue, which Ss copy in their notebooks.

–T leads Ss through class conversation of author’s purpose in using antitheses and dramatic irony. Key ideas to drive home: the role opposing forces will have in the play; the way the play asks the audience to think about how conflicts/opposing forces can be mended; how, if the audience can figure out why Romeo and Juliet die, they can figure out what went wrong; how the end of the sonnet couplet shows that with this story we can mend problems/come to an understanding; how we know the problems the characters can’t see (dramatic irony); how fate is the central problem (star-crossed metaphor).

Lesson #4: 1.1.1–1.1.105

SWBAT summarize 1.1, make inferences about character motivations of various Montague and Capulet characters, and hypothesize about Shakespeare’s purpose for opening a play with this scene.

Outline:

–T hooks Ss on styles of fighting conversation in S pairs and as a whole class, which moves into “roaming inn” pairs and Shakespearean insult activity.

–T leads Ss through first and second draft readings of 1–105. First purpose: violence and sexual references; second purpose: character traits. Ss collaborate to complete a graphic organizer of same focus.

–Ss are assigned character roles to group tableaux the most important line in the scene, justifying their line decision and physical exaction with interpretation of their lines.

–T leads students on class conversation on author’s purpose: to establish contrast of sexual vulgarity with tender love of Romeo and Juliet and to establish the prevalence of violence and unsubstantiated hate in the play.

–Exit Slip: Compare and contrast Act 1, Scene 1 of *Romeo and Juliet* with Camera degli Sposi’s “The Wedding Chamber” (1474). How does this scene contrast with a typical 15th-century painting? In your Exit Slip be sure to:

1. Base your argument on our reading from Act 1, Scene 1, and our class discussion.
2. Cite at least two pieces of textual evidence to support your argument.
3. Use at least two vocabulary words.
4. Use correct capitalization, punctuation, and spelling.

Lesson #5: Nonfiction Reading: “Life in Shakespeare’s England”

SWBAT read and annotate “What Was Shakespeare’s Time Like?” for the societal pressures Romeo and Juliet would have faced, and speculate how Chagall’s *Romeo and Juliet* is a response to those pressures.

Outline:

–T leads Ss through the reading with a “question-in-mind” approach (for determining importance): What are the social pressures any young person of Romeo and Juliet’s time would have had to deal with? T provides the strategy of looking for direct sentences to capture major concepts, and uses indirect sentences to elaborate on key concepts. Ss have differentiated reading roles for direct or indirect sentences that communicate concepts, or both roles.

–T models, works with Ss, then releases responsibility to Ss in final chunk of text, which is turned in as Exit Slip. In between chunked readings T checks for understanding and solicits student annotations on what young people would have struggled with in Romeo and Juliet’s time.

–Exit Slip: How does Chagall’s *Romeo and Juliet* reflect what we learned about the times of Romeo and Juliet? Use 2 to 3 examples from the article. Make two connections to what you know about the play *Romeo and Juliet*.

Lesson #6: 1.2 and 1.3

SWBAT draw conclusions about major character’s views on love and marriage, and understand contrasts raised in scenes 1.1–1.3 to see how individual roles conflict with society’s pressures in *Romeo and Juliet* so far.

–T hooks Ss with see-think-wonder renaissance painting *Portrait of a Young Man* to frontload impression Paris might make.

–First draft reading: Based on information from article read previous day, Ss hypothesize how the speech of Prince, Lord Capulet, Juliet, and the Nurse might sound, and use that information to coach each other in reciting key lines from 1.2 and 1.3.

–Second draft reading: Whole class in roles, intoning per motivations.

–Ss collaborate to identify key lines, express characters’ views on marriage, and draw conclusions on each character’s view on marriage in 1.2 and 1.3. Ss share with class to confirm understanding.

–Ss collaborate in pairs to identify similarities and differences in 1.1–1.3. T leads share-out and conversation about Shakespeare’s purpose in contrasting 1.1, 1.2, and 1.3. Shakespeare presents a setup of the individual’s lack of choice and society’s control (especially the case of Juliet). Who should be in charge of one’s choices depends on a number of complicating and

frustrating factors that make things gross and power imbalanced, i.e., Juliet marrying at 13 (demonstrating youth and vulnerability, oppressive patriarchal social values, and lack of free will). Shakespeare communicates this through contrasts: women, Capulet's nurse, mom, and Juliet vs. Dad and Paris.

–Exit Slip: In all this planning for her future, Juliet doesn't seem to have much of a say, quite literally! However, she must be thinking a lot. What do you imagine is going through her head during this scene? Write the inner monologue (her thoughts) and try to use Elizabethan English (take out your dictionary sheets from last week). Pay special attention to the following moments:

What is Juliet thinking when...

1. Her mother first calls her and says they must "talk in secret"?
2. Her mother asks her, "How stands your disposition to be married?"
3. Her mother tells her that she was already married and pregnant at Juliet's age?
4. Her mother tells her Paris wants to marry her?
5. Her mother and the Nurse go on and on about how wonderful Paris is?
6. Her mother finally asks Juliet if it's possible for her to love Paris.
7. Juliet leaves to get ready for the party?

Lesson #7: Zeffirelli vs. Shakespeare for 1.1, 1.2, and 1.3

SWBAT analyze camera shots and angles in Act 1 of Zeffirelli's *Romeo & Juliet* and compare their significance to Shakespeare's intent, in preparation for a formative assessment on "Rules of Life in Verona".

Outline/Resources:

–T hooks students by asking them to compare a favorite book with a movie version, such as *Of Mice and Men* or *The Hunger Games*.
–T presents mini-lesson on camera shots and angles and their relationship. T models identifying and interpreting camera angles and shots, and evaluating if the film is faithful to Shakespeare's intent for 1.1. Ss and T do 1.2 together. Ss do 1.3 independently. T leads Ss in conversation around question of what the film reveals about the tension between individuals and society.

Formative Assessment #1:

Your Task: Create three social rules of Verona to present to a foreign guest and justify those rules using evidence from the text primarily and the movie secondarily. Be sure to complete the following:

1. For each rule, provide a brief explanation and rationale.
2. Support each rule with textual evidence.
3. Conclude each explanation with your ideas about the consequences each rule is likely to have on Romeo and Juliet.
4. Conclude the assignment by answering the following questions: Who has the power in

- Verona: the individual, parents, the young, or the old? How do you know?
5. According to what we've read so far, whose needs come first: the individual's or society's? Explain.
 6. Use correct spelling, grammar, and punctuation.

Text #2: Passion: Love vs. Hate

Lesson #8: 1.5: "The Ball Scene"

SWBAT interpret the light and religious imagery in 1.5 to determine the contrast between the Capulets' and Romeo's views on marriage.

Outline/Resources:

–T might hook students with the painting *Couple with a Dove* to get them thinking about the effects of love at first sight.

–T introduces idea of imagery, distinguishing between a reader creating images and an author creating them purposefully and descriptively.

–T leads students through multiple readings of 1.5.51–1.5.60. Reading purpose: imagery. T reads as a model; Ss underline examples of imagery. For a second reading, T leads Ss through a read-around of only the imagery phrases, then returns to text to find examples of antitheses.

–T might lead a conversation opening with the prompts: What images does Romeo use to describe Juliet? What do images reveal about Romeo's perception of Juliet and Romeo? What do the antitheses tell us about what Juliet means to Romeo? Is Romeo accurate?

–T leads Ss through multiple readings of 104-121. Reading focus: religious imagery. First draft reading: imagery; second draft reading: religious words. T may read aloud first, Ss second, by line, punctuation, etc. Class collects list of words and phrases, draws inferences about Romeo's characterization, and contrasts to earlier scenes, thus establishing love vs. hate focus for this chunk of the text.

– Exit Slip: Found Poem

Directions: Choose individual words and phrases from Act 1, Scene 5 of *Romeo and Juliet* to mix and match to create a found poem about falling in love.

Reflection:

1. Why did you choose these words?
2. How did you use imagery in your found poem?
3. How are Romeo and Juliet's attitudes toward romance different from the way Lord and Lady Capulet view love and marriage?

Lesson #9: 2.1 and 2.2: "The Balcony Scene"

SWBAT analyze the light dark imagery of the balcony scene and hypothesize about the significance of

the setting in the context of our love vs. hate focus.

Outline/Resources:

–T may show painting(s) of the balcony scene with focus on light and dark, using a see-think-wonder protocol to hook the Ss and warm up Ss eyes for achieving the objective of the lesson.

–Ss accomplish a multi-draft reading of 2.1 with a focus on imagery. First time T may play Romeo, while strong female S plays Juliet; Ss collaborate to find initial list of images. Second time one side of room is Romeo, the other Juliet (or a single S on each side of the room); Ss collaborate to find remaining images. Third time Ss read only images (in order) aloud.

–T leads class through conversation of purpose of imagery: What images do you remember? List them all. What do these images have in common? What do they say about Romeo's perception of Juliet? What do they say about Romeo? How might Romeo speak key lines? What is he thinking? What does he want? (T selects key lines.)

–Two Ss then read Romeo and Juliet's parts, practicing the lines according to what the class inferred about Romeo's mindset.

–T leads Ss to another conversation opening with the prompts: What lines from 1.5 sound similar to the lines Romeo speaks here? Why did Shakespeare choose to set this scene in Juliet's private garden? How does Romeo's speech relate to the privacy of a garden? How is the garden symbolic? How does it contrast with settings of 1.1, 1.3, and 1.5? Where do love and hate, respectively, thrive in Verona? Which seems more likely to survive the play?

–Exit Slip: What line best reveals how Romeo or Juliet is characterized in the balcony scene (Act 2, Scene 2)?

1. Properly cite one line or sentence.
2. Translate into modern English (put it in your own words).
3. Interpret: What does it reveal about characterization?
4. Justify/defend: Why does this quote (above all others) best reflect Romeo or Juliet's characterization?

Lesson #10: 3.1: "The Big Brawl"

SWBAT demonstrate the hate of Act 3.1 in tableaux and analyze the causes that led to the turning point of Romeo killing Tybalt.

Outline/Procedures:

–T might hook Ss with recent research on the difference between love and hate in our brains to shed light on the expression, "There's a thin line between love and hate." Rationale: to establish contrast in Romeo between 1.5, 2.2, and 3.1, and the dual sides of passion that Shakespeare emphasizes in the contrasts among these scenes. For example: The love and hate areas in your brain have identical structures! That is, they are designed the same way, so it's not surprising

that the feelings could cross over so quickly. But love feelings and hate feelings come from two separate small areas in your cerebral cortex, the area of your brain responsible for reasoning and thinking. Check this out:

1. When we feel passionate love, much of our cerebral cortex gets shut down. Translation: we don't think much at all when we are in deep love; we lose our ability to evaluate and make judgments.
2. When we feel hate, only a small area of our cerebral cortex gets shut down. Translation: we can think better when we feel hate; we retain our ability to evaluate and judge when we feel hate.
3. Also, it turns out love is directed only to one person at a time, but hate can be directed to many simultaneously.

–T arranges groups of Ss beforehand with differentiated goals in mind, sets up expectations for workstations, and leads workstations through steps to enact tableaux of their scenes. Chunk 1, four students, lines 1–35; Chunk 2, six students, lines 36–86; Chunk 3, six students, lines 87–120; Chunk 4, four to five students, lines 121–143; Chunk 5, seven students, lines 144–207.

–Ss perform tableaux.

–Exit Slip: This scene is a turning point in the play. Romeo has slain Tybalt, limiting his future decisions. Let's look back at major events of the play to ask ourselves what led to this critical moment. Below is a list of the major events thus far of the play:

1. Circle the two or three events you believe that have most contributed to Romeo slaying Tybalt.
2. For each of the events your circled, determine two causes and one consequence.
3. What patterns do you notice? Which factor is most playing a role in the story thus far? Which has had the greatest role in leading Romeo to slay Tybalt?

–Tableau Group Work: Group 2, lines 36–86

Characters: Benvolio (5 lines), Mercutio (24 lines), Tybalt (12 lines), Romeo (10 lines).

Summary: Benvolio and Mercutio encounter Tybalt and the Capulets. Romeo tries to be friendly, but Tybalt challenges him. Mercutio draws on Tybalt. Romeo tries to break them up, but they fight.

Role	Student Name
Benvolio	
Mercutio	
Tybalt	
Romeo	
Director	
Opening and Closing Narrator	

My Line: _____

This Means: _____

Speaking Order	Character	Line
1		
2		
3		
4		

Opening: How will you introduce your scene to the audience? How does the scene begin and who will play each character? _____

Closing: Write a closing that will briefly explain why you chose these lines.

Lesson #11: 3.2: "Juliet's Back and Forth"

SWBAT analyze Juliet's response to Tybalt's death and Romeo's banishment by analyzing imagery and antitheses in order to reflect on the dual sides of passion in Chunk 2 of Romeo and Juliet.

Outline/Procedures:

-T might lead Ss through three readings of 3.2.79–3.2.91. Reading focus: Juliet's antitheses.

What is Shakespeare revealing about Juliet's feelings and the impact of passion on her?

First draft reading, in pairs with two chairs:

1. Start standing.
2. When a word to do with love/beauty/gentleness is said, sit in one chair.
3. When a word to do with hatred/ugliness/violence chair is said, sit in the other chair.
4. Continue moving chairs again when another word is said to do with

love/beauty/gentleness.

-Class conversation: What do they notice? How did they feel doing that exercise? How does Juliet feel in general? How does Juliet feel about Romeo? What is she expressing in this speech? What do you think she will do next?

-Second draft reading: Read-around to each punctuation mark. Collaborate: notice and mark antitheses.

-Third draft reading: Circle/underline remaining examples.

-Conversation continued: Why does Shakespeare use antithetical phrases in this speech? What do they tell us about Juliet's state of mind? What is Shakespeare communicating about passion in this chunk of text?

-T might recap passion from 1.5-3.2.

-Differentiated Exit Slip: *Straight-ahead*: Describe Juliet's state of mind using three adjectives. Prove with two examples from the text. How has passion influenced her? *Uphill*: "Juliet's situation is like..." Create a metaphor for conflict in this scene. What are two ways the metaphor explains Juliet's quandary? *Mountainous*: State a rule for the effects of passion so far from 1.5, 2.2, 3.1, and 3.2. Prove the rule using three examples from the text.

Extract from Act 3, sc. 2

JULIET

79 O serpent heart, hid with a flow'ring face! *oxymoron*
fine-brother type a pretty name
 Did ever dragon keep so fair a cave?
Beautiful Distraction: an angel heart.
Beautiful tyrant, fiend angelica!
Dove-feathered raven, wolvish-ravens lamb!
gentle *wolvishly devouring appearance*
 Despised substance of divinest show!
perfect appearance/acted make funny stuff
Just opposite to what thou justly seem'st, *quiet calm outside/dangerous on outside.*
 85 A damned saint, an honourable villain!
 O, nature, what hadst thou to do in hell
just revenge married - kept word / killed
 When thou didst bower the spirit of a fiend
pure goodness/paradise forever
 In mortal paradise of such sweet flesh?
 Was ever book containing such vile matter
 90 So fairly bound? O that deceit should dwell
beautiful book
 In such a gorgeous palace!
gorgeous *inside a liar*

Lesson #12: Luhrmann vs. Shakespeare, 1.5, 2.1, 3.1, and 3.5

SWBAT to evaluate whether Luhrmann matches, bests, or worsens Shakespeare's message about love and hate through his use of symbols, sound, and light/color.

-M-L on directorial techniques of light/color, sound, and symbols. Directors can color the camera lens or make light shine on certain subjects to add emphasis or create meaning, i.e., shadow/darkness → suggest wrongdoing/evil; light → goodness/purity; red → passion. Sound: Directors use music or sound to communicate a feeling and emphasize an idea. Harsh sounds → danger/discomfort; light/soft sounds → love/kindness/dreaminess. Symbols: Directors intentionally use objects or highlight props to create meaning.

-T might assign differentiated viewing roles in pairs. *Straight-ahead*: sound; *Uphill*: sound, light/color; *Mountainous*: sound, light/color, symbols (+ camera angles, if you dare!)

-Before each clip Ss read out key lines from scene. Alternately, T may wish to flash these on PP and have groups of Ss read key lines in unison.

-T and S watch 1.5; T models (I do) completing row for 1.5. T and Ss watch 2.1; T and Ss (We do) complete row for 2.1. Ss watch and complete 3.1 and 3.5. T collects Ss thinking in Column 2

for each clip and leads brief conversation in order to make a judgment for Column 3. T talks through Column 3 with class, centering discussion around four questions: What aspects of passion are emphasized in Luhrmann's version? Is this true to Shakespeare's intention? How do we know? Does Luhrmann match, worsen, or improve upon Shakespeare's intention?

-Exit Slip: Is passion a friend or foe? Explain with examples.

Lesson #13: "Critical Essay on Romeo and Juliet" [Role of Love] (1270 Lexile)

SWBAT identify the thesis and claims of Dupler's article, and how a cause-and-effect structure develops his argument in two specific paragraphs.

Name: _____

9th Grade English: Romeo and Juliet

Critical Essay on "Romeo and Juliet"

In this play, romantic love is portrayed in a way that reveals its power and complexity; this love is at once invigorating, destructive, transformative, and redemptive. *> Thesis*

(1) The main characters of *Romeo and Juliet* are young "star-crossed" lovers who experience a love *overwhelming happiness* that lifts them into ecstatic extremes of emotions for a few days and then leads them to a tragic ending. *WHAT*

The idea of love that appears in this play, that a certain type of romantic love can make people willing and able to transcend boundaries and constraints, has lived in Western literature for many centuries. The power of this idea of love has fueled the imaginations of readers and theater audiences for generations. For *Romeo and Juliet*, this type of love pits them against their parents and against their society, against their friends and confidants, and creates conflict with their religious leader. Their love ultimately brings them the possibility of exile and then helps to bring about their death. At the same time, their experience of love gives each of them the strength and desire to pursue their love against the odds and makes them willing to die for love. Although the play happens in the span of less than one week, both main characters undergo much change. In the end, the death of the young couple heals a long-standing rift between their families. In this play, romantic love is portrayed in a way that reveals its power and complexity; this love is at once *giving strength* invigorating, destructive, transformative, and redemptive. *to be saved*

(2) In the beginning of the play, Romeo is heart-broken over a young lady, Rosaline, who does not return his affection. He is gloomy and withdrawn and claims that he is sinking "under love's heavy burden." Romeo at first describes love as a "madness" and as a "smoke raised from the fume of sighs." Romeo's friends, who wish to see him lifted above his *long-lasting sadness* melancholy, urge him to stop philosophizing about his lost love and to seek another young lady as a new object of his affections. Benvolio urges Romeo to heal himself of love's despair by "giving liberty unto thine eyes." Mercutio does the same when he tells Romeo to lessen his sensitivity and to "be rough with love." When Romeo meets Juliet, his vision of love changes *deeply* profoundly. Later, Friar Laurence acknowledges this change when he remarks to Romeo that his feelings about Rosaline were for "doting, not for loving."

(3) At the same time Romeo is *sad, dispirited* dejected about unfulfilled love, Juliet, not quite fourteen years of age, is being urged by her nurse and her mother to consider marrying Count Paris. For both of these older women in Juliet's life, what matters most is a socially advantageous marriage, and this marriage is being arranged before Juliet has even seen her suitor. Juliet, however, seems to intuit that this type of pairing will not sustain her: she promises her guardians that she will wed but may not like her arranged

(4) Then comes the scene in which Romeo sees Juliet for the first time. He is instantly ^{infatuated} enamored and entranced, and his melancholy and despair are quickly transformed. Not long before, Romeo had been speaking of Rosaline's charms but upon seeing Juliet, he claims he "ne'er saw true beauty till this night." From the beginning, there is also something ^{short-lived} ephemeral and impractical about this love. Romeo sees a "beauty too rich for use, for earth too dear." For Juliet, this sudden love is complicated as well, and she exclaims, "My only love, sprung from my only hate."

(5) The romantic love between Romeo and Juliet occurs with a glance and enters them through their eyes. This is rich symbolism. First, romantic love in this way becomes individualized and has nothing to do with cultural constraints or the advice of mentors. This love seizes the couple with a recognition that seems to go beyond them. This "passion lends a power" that awakens each of them and energizes them. For Romeo, this awakening increases his sense of beauty and his feelings for the world as evidenced in his poetic declarations to Juliet. Romeo's language overflows with a sudden awareness of the beauty of the world and the new importance that has been added to his life. Romeo resolves that even "stony limits cannot hold love out." In addition to the ^{loves} enticements of the attraction, each lover feels a danger in this type of loving. Romeo later states to Juliet that "there lies more peril in thine eye" than twenty swords, while Juliet worries that their love is "too rash, too unadvised, too sudden."

(6) For Juliet, this new feeling strengthens her against the cultural forces that would deny her love and freedom. She pledges that she would "no longer be a Capulet" if such denial would be necessary to sustain her love. Juliet's new feelings of love awaken her to the difficulties of her situation as a young woman in her culture. It is a rough and male-dominated culture. From the beginning, minor characters bicker and threaten violence, with one serving man declaring that women are the "weaker vessels" and another one bragging about "cruelty to the maids." It is a world of long-standing feuds and quick aggression. The friar, or the religious authority, at one point refers to fear as "womanish" and tells Romeo that his tears, or his emotional feelings, are "womanish," implying a disrespect for both the feminine and for Romeo's romantic feelings. There is a world where Juliet's kind of strength is not honored, as when Friar Laurence tells Romeo, "women may fall when there's no strength in men."

(7) Juliet struggles to honor her feelings of love for Romeo. Her closest friend in the play, the nurse, argues against Juliet's love for Romeo and tries to convince her to consider the arranged marriage with Paris. The nurse tells Juliet, "you know not how to choose a man," capitulating to the demands of male authority rather than to the demands of the feminine heart. Juliet also faces tremendous pressure from her parents, who will not allow her individuality and freedom when it comes to considering marriage. Her father uses despicable and shaming language when trying to force her to marry Paris. He threatens to exile her to the streets, calling her "unworthy," "a curse," and a "disobedient wretch." In keeping with the patriarchal arrangement of power, Juliet's father treats Paris with respect and deference. Later, Capulet ^{Criticize on fairly} denigrates Juliet's freedom of choice by referring to it as a "peevish self-willed harlotry." Knowing her place in this society, Juliet's mother refuses to make a stand for her daughter's freedom, pressuring her to accept her father's demands. Juliet despairs over this outward pressure, wondering

Formative Assessment #2:

Prompt: From 1.5 to 3.5, what are the effects of passion on Romeo? What role does passion play in Verona? Is it a friend or foe? In order to fully answer this question you must:

1. Analyze the emotional choices that Romeo makes. Interpret the consequences of their choices. How did their passionate actions impact their lives?
2. Support your claims with examples from the text.
3. Create a metaphor that represents Romeo's passion and address whether passion is a friend or foe for Romeo and in Verona.

Text #3: Fate vs. Free Will

Lesson #14: 4.3: "Juliet Drinks the Potion"

SWBAT to understand the relationship between Shakespeare's purpose and his imagery in 4.3 as a basis for explaining whether Juliet has a choice at this point.

- T might hook students by asking them to recollect a time when they were terrified. What ran through their minds? How does fear affect people mentally and physically?
- T leads Ss through fourth draft reading. Reading focus for first draft reading: ominous words, i.e., *fear* or *death*. Ss underline as many examples as they can find. For second draft reading: Echo chamber. Third draft reading: Paraphrase your chunk. Fourth draft reading: Close questioning.
- Conversation: Close questioning → generalizing about imagery, fears, and Shakespeare's purpose.
- Exit Slip: Does Juliet have a choice or is drinking the potion fate? What factor has the greatest impact on Juliet in Act 4? Fate? Societal pressures? Individual choice? Personal flaws?

JULIET

Farewell. God knows when we shall meet again.
 I have a faint cold fear thrills through my veins
 That almost freezes up the heat of life.
 I'll call them back again to comfort me.
 —Nurse! What should she do here?
 My dismal scene I needs must act alone.
 Come, vial.
 What if this mixture do not work at all?
 Shall I be married then tomorrow morning?
 No, no, this shall forbid it. *[takes a dagger and puts it by the bed]* Lie thou there.
 What if it be a poison, which the Friar
 Subtly hath ministered to have me dead?
 Lest in this marriage he should be dishonored
 Because he married me before to Romeo?
 I fear it is, and yet methinks it should not,
 For he hath still been tried a holy man.
 How if, when I am laid into the tomb,
 I wake before the time that Romeo
 Come to redeem me? There's a fearful point!
 Shall I not then be stifled in the vault,
 To whose foul mouth no healthsome air breathes in,
 And there die strangled ere my Romeo comes?
 Or if I live, is it not very like
 The horrible conceit of death and night,
 Together with the terror of the place...
 As in a vault, an ancient receptacle,
 Where, for these many hundred years, the bones
 Of all my buried ancestors are packed;
 Where bloody Tybalt, yet but green in earth,
 Lies festering in his shroud; where as they say,
 At some hours in the night spirits resort...
 Alack, alack, is it not like that I,
 So early waking, what with loathsome smells,
 And shrieks like mandrakes torn out of the earth,
 That living mortals, hearing them, run mad...
 O, if I wake, shall I not be distraught,
 Environèd with all these hideous fears?
 And madly play with my forefathers' joints?
 And pluck the mangled Tybalt from his shroud?
 And, in this rage, with some great kinsman's bone,
 As with a club, dash out my desperate brains?
 O look! Methinks I see my cousin's ghost
 Seeking out Romeo that did spit his body
 Upon a rapier's point! Stay, Tybalt, stay!
 Romeo, I come! This do I drink to thee.
 Romeo, Romeo, Romeo. Here's drink.²
[She drinks then falls in bed within the curtains]

4.3.14

*fainting cold fear rushing
freezes me to death*

dreadful 4.3.20

4.3.25

*cunningly, administered
otherwise*

I think

always proven himself 4.3.30

*get me, frightening
suffocated, tomb*

fresh 4.3.35

before

*isn't it likely
thoughts*

tomb 4.3.40

*just recently buried
rotting*

haunt 4.3.45

not likely

*waking too early, awful
a plant with magic power*

people, go mad

mad 4.3.50

surrounded

ancestors' bones

pull

madness

4.3.55

I think

stab

sword, stop

Dictionary / Imagery

touch
 dies
 forefather's joy
 bloody Tybalt
 rage
 fearful
 poison
 shifted
 bones
 count of death
 ghost
 struggled
 feathered
 spirits rest
 faint
 smiles
 hideous fears
 buried ancestor
 daggers
 spit
 foul mouth
 desperate breath

IMAGERY

SIGHT
TASTE

horrifying
 ominous,
 fearful,
 threatened,
 defenseless.

→ moon

↓
Juliet's Throat /
State of mind

PURPOSE

Reminds of
 + Juliet's antithesis 3.2 -
 Romeo beautiful or a beast?

+ Emphasizing (I) is questioning,
 lacks trust



Family pressures

No support

Secret

13 yrs old
14

No choice →
 That fate is
 cruel to (I)

out of
 Her
 control -
 Fate

[Romy]

POTTON → KEEP LOVE

TEMB

→ KILL THEM
 BOTH -

Lesson #15: 4.4–4.5: “Juliet Is (Not) Dead”

SWBAT analyze the imagery and dramatic irony in Act 4, Scene 5 to hypothesize about Shakespeare’s purpose and reflect on Juliet’s plight in the play thus far.

–T may begin by summarizing key points of 4.4 and selecting only key lines of comedy to establish the contrast between this scene and 4.5.

–T leads Ss through three readings of an excerpt from 4.5. First draft reading might focus on imagery. Second draft reading will focus on Lord Capulet’s words and dramatic irony.

–T leads Ss through close questioning of selected imagery and dramatic ironies to make connections between the two to generalize about Shakespeare’s emphasis on fate.

–Exit Slip: “Juliet’s Ballad”. Create a song title. Write a quick verse that tells the tale of Juliet from beginning to end. What idea will you emphasize? Personality and choices, family pressure, passionate love, passionate hate, fate, free will? What is the significance of the title?

Lesson #16: 5.3.88–5.3.120: “Romeo’s Final Speech”

SWBAT analyze Romeo’s final speech for a variety of literary techniques to understand how they emphasize Shakespeare’s purpose.

–T might hook students’ interests with a free write on the question: Is love worth dying for? After hearing some responses, T might summarize events between 4.5 and 5.1.

–T then leads students through four readings of 5.3. T might introduce set-up reading with a quick chat about how Romeo might react to Juliet’s “death”. What are some emotions we should consider before reading his speech? *Reading #1:* Read the passage aloud in unison. Circle words you do not know. After the reading, we will discuss and define together any words you don’t recognize. *Reading #2:* Going around the circle, read the speech, changing readers at every mark of punctuation. Student #1: “How oft when men are at the point of death/have they been merry...” Student #2: “[W]hich their keepers call/A light’ning before death.” Student #3: “O...” *Reading #3:* Read to stops (semicolons, question marks, exclamation marks, and periods—not commas). This time try to read as if the words were all spoken by one voice, with some expression and without lengthy pauses between readers. What comments do you have about the passage? What did you notice? What ideas or images made an impression on you? *Reading #4:* Read the passage aloud in unison. How has this last reading differed from the first one?

–Close Reading: Work in pairs or groups of four to complete the graphic organizer. Choose one part of your chart (Comparisons, Personifications, Word Categories, Repetitions, Sentence Types, or Personal References). Draw some conclusions by answering the following questions: Which details best show Romeo’s mindset, and what is it? Which other of Romeo’s expressions does this speech remind you of? Taken together, which theme(s) does Romeo’s language point

to? What techniques has Shakespeare used to achieve this purpose and influence his reader's interpretations?

–Exit Slip: Write a brief newspaper obituary for *The Verona Times* for Romeo and/or Juliet. Choose a title, such as “True love worth dying for” or “True love NOT worth dying for”. Questions to consider: Who were Romeo and Juliet? (Think about which families they came from, their social status, etc.) How would you describe their personalities? (Think about their mental states at the beginning, middle, and end of the play.) How would you describe their relationship? Full of adversities, a debacle, ominous from the start? Use examples from the text to support your thinking. Close the obituary by mentioning which family members they are leaving behind and how their deaths will affect society. Was their love worth dying for?

Lesson #17: Luhrmann vs. Shakespeare: Fate vs. Free Will (4.3–5.3)

SWBAT rank and justify key factors in Romeo and Juliet's death by comparing Shakespeare's intentions to Baz Luhrmann's production of Act 5.

–T may choose to introduce the lesson with a summary of the end of Act 5 and a quick recap of Shakespeare's purpose in Act 5 (as below), in order to set a viewing purpose for Luhrmann's version of Act 5.

5.1	5.2	5.3
Romeo: “Then I defy you, stars!”	Mix-up with the Friar's letter	“[S]ee what a scourge is laid upon your hate...”
Cause: Fate (uncontrollable forces) or free will (bringing about his own death)	Cause: Accident/chance	Cause: Hate between Montagues and Capulets

–T might lead Ss through a directorial technique recap. May ask Ss to review back of sheet or give Ss a pop quiz. What is the up-angle shot? What meaning does it emphasize? How do directors use sound? (Directorial techniques covered in unit below, which could be written on side two of the graphic organizer for Luhrmann viewing.)

Camera Shots	Camera Angles
Long shot: Establishes setting and character relationships. Camera far from subjects. Can communicate big ideas.	Eye-level: Camera is on eye-level with subjects. Viewer is made to feel equal to the subjects.
Medium shot: Invites viewer into scene as if he/she is a participant. Waist-up. Can examine conflict.	Looking up: Camera is below the subject looking up. Emphasizes power of the subject.
Close-up: Intimate. Viewer asked to consider the character, almost like an internal monologue.	Bird's-eye: Camera is from above looking down. Minimizes the subject.

Other Film Techniques:

Light/Color: Directors alter color or use light to emphasize meaning. Shadow/darkness → suggest wrongdoing; light → goodness/purity

Sound: Directors use music or sound to communicate a feeling and emphasize meaning. Harsh sounds → danger/discomfort; light/soft sounds → love/kindness/dreaminess

Symbols: Directors intentionally use objects or personal belongings to communicate symbolic meaning.

–T may ask S volunteer to read Column 1 to remind class of what was studied and should be looked for in Luhrmann's version. T could differentiate viewing focus here based on interest or skill, but overall viewing focus should be sound and symbols. Ss watch and take notes; Ss collaborate; T leads conversation, capturing knowledge on a graphic organizer such as the one below.

Act and Scene	Our study of Shakespeare	Baz Luhrmann's choices: How is the film different? How are sound and symbol used?	Does Luhrmann worsen, match, or improve Shakespeare's intention? How? Why?
5.1-2 (1:32.28–1:36.50)	R: "I dreamt my lady came and found me dead/...And breathed such life with kisses in my lips,/That I revived, and was an emperor" R: "[T]hen I defy you, stars!" Balth: "Your looks are pale and wild" Irony of dream: contrast of king to pauper, fulfillment to loss. Romeo's characterization: resolved, committed to his love, to what's important, and to free will.	(Teacher Key) –Thoughtful notebook: private, dreaming, planning, then car comes ripping up: contrast. –Steps on letter: fate. –Shirt opens: vulnerable. –Falls to knees, curses stars, sun in background. Long shot of Romeo against the universe, sun in background. –Music changes: sound becomes repetitive, Romeo is determined.	
5.3 (1:41.45 to 1:48.38)	R: "O, how may I call this a lightning..." "[T]he lean abhorred monster" "[H]ath sucked the honey of thy breath" "Thou desperate pilot" Light imagery: Juliet beautiful even in death. Their love transcends fate or other factors.	–Symbols of crosses: who or what is being sacrificed? Juliet, Romeo, choice. –Pawns of fate, to teach a lesson? –Lays his gun down on Juliet's pillow; no more fight left, wants to die. –Thousands of lights (like lights from balcony scene, redolent of heavens, stars (star-crossed)). How Romeo wants to remember her: light imagery, holy shrine. –Heightened irony in Juliet waking as Romeo dies: his kiss wakes her, but he is not the emperor; he dies.	
At the end of the film, what factors does Luhrmann emphasize as reasons for Romeo and Juliet's death?			

–Exit slip: Return to Anticipation Guide. Re-rate statements. Rank the top two statements in terms of their influence on the play. Justify your ranking based on your knowledge of the play.

Lesson #18: Formative Assessment #3: Read Kerschen’s critical essay on “Cause of Death” independently

SWBAT analyze the chain reaction of events in *Romeo and Juliet* in order to argue, in timed writing, for the top two factors most responsible for their death.

–T may use prompts such as those below (and organizer in Resources section of this document) to help Ss analyze which events are most crucial to the play’s outcome.

In the graphic organizer below, fill in the three or four most significant events that led to Romeo and Juliet’s death. Then rank each event according to its significance. Which one had the biggest impact on Romeo and Juliet’s death? Which one was the least important?

Of all the dominoes leading to Romeo and Juliet’s suicide, which single event was the key?

–Which domino carried the most weight in leading to their suicide?

–What were the consequences of this event?

–What might have happened if you removed this domino from the chain of events?

Teacher may easily differentiate this work by letting students work collaboratively or individually, by using only the text or notes, or by providing a *Romeo and Juliet* timeline of events.

–After a quick share-out to gauge student understanding, students have 30 minutes to respond to the following:

A Recipe for a Tragedy

Directions: Write a recipe to determine which factors are to blame for Romeo and Juliet’s double suicide. Your Exit Slip must include:

1. A strong claim which states which two factors are most to blame, and a percentage for each (i.e., personality flaws make up 80 percent and secrets 20 percent of the blame for Romeo and Juliet’s death).*
2. At least one piece of properly cited textual evidence from *Romeo and Juliet* to support each factor in your claim. Minimum of two pieces of textual evidence.
3. Three sentences of interpretation for each quote.
 - What does this line mean?
 - How did this contribute to their death?
 - Who is to blame? Why?

4. A link back to your claim.

*Possible factors include: fate, secrets, societal pressures, personality flaws, individual choices, etc.

T may choose to differentiate here by skill, providing the factor bank or not; asking students to work individually or collaboratively; or by providing sentence starters.

–For homework, students read Kerschen’s critical essay on the cause of Romeo and Juliet’s death. They annotate for the thesis and major points, making explanatory annotations in the margins. This is a performative nonfiction reading and is treated as an informal, formative assessment to gauge how students’ nonfiction reading skills have improved.

Writing Workshop

Over the next seven to ten lessons, teachers may wish to conduct a series of writing workshops centered around understanding the prompt; breaking down the thinking of the essay into chunks of writing; brainstorming and finding evidence; drafting and revising chunks; revising the entire piece; and polishing to a final, MLA-formatted copy. The writing workshop should place emphasis on chunking the thinking that will make an effective literary argument by determining relevant evidence, determining logical warrants to argue claims, modeling the writing of chunks, and revising chunks by fixing mediocre examples of student writing as a class OR by comparing mediocre examples to models to note what students need to do differently and how they should do it.